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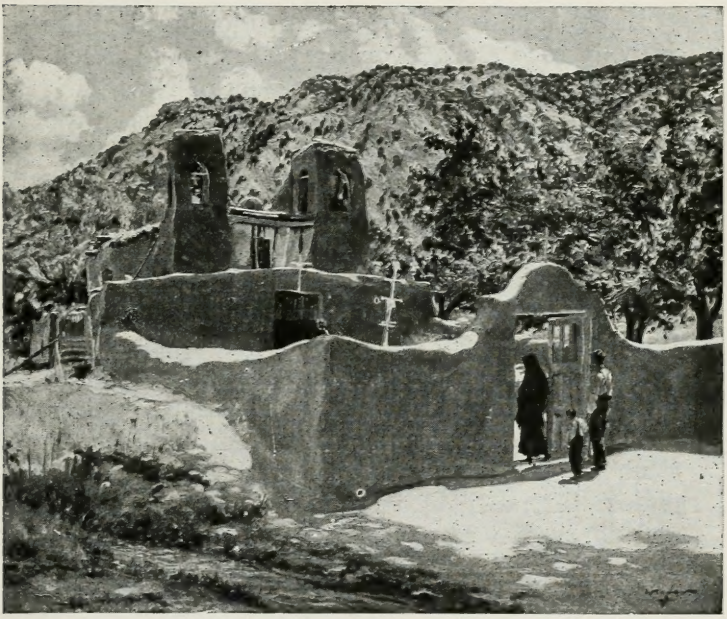

SANCTUARIO

After Painting by Walter Ufer

AN ARCHAEOLOGICAL SITE IN THE JORNADA DEL MUERTO, NEW MEXICO

In the summer of 1924, Dean Bloodgood of the New Mexico College of Agriculture and Mechanic Arts, reported to the Museum of New Mexico the existence of archaeological remains in the Jornada del Muerto region about 37 miles northeast of Las Cruces, and requested an examination of the site by the Museum.

On February 20th, 1926, Lansing B. Bloom and Kenneth M. Chapman of the Museum Staff, accompanied by Dean Bloodgood and a party from the College, visited the site, and made a considerable collection of surface finds for the Museum's comparative files. The trip requires about two hours by automobile. An unimproved road, in fair condition, leads through grassy plains, interspersed with growths of mesquite and parks of yucca, to the Headquarters Ranch of the U. S. Jornada Range Reserve. From this point, an old and badly washed road follows a pipe line northeastward, some nine miles to the tank at the old Goldenberg Ranch house. The site is about a mile north of the Goldenberg ranch, and chiefly on the north side of Cottonwood Draw, where it emerges into the Jornada

plain from the foothills of the San Andres Range. A spring located a short distance up the draw indicates the source of the ancient communal water supply.

The archaeological remains can be traced for a distance more than a mile from east to west. The most striking feature is a large oval mound or dune of loose sand, at the western or lower extremity of the site. This mound, approximately fifty feet in height, and three hundred feet in diameter, is believed by some to be of artificial formation. But the presence of a limestone outcrop extending from north to south across its summit, indicates that the sand dune has grown about a reef whose formation is similar to that of the foothills a mile to the east.

The principal occupied area lies a short distance to the northeast of the mound. It consists of low mounds and depressed areas, indicating the site of a considerable group of houses. The walls of adobe houses are visible on the surface of the more barren wind and water-swept spaces. These lie at the ground level, and can be distinguished from the surrounding sandy soil only by their lighter grey color, Excavation in one room by Dean Bloodgood some months ago, revealed a 10 inch adobe wall, with the adobe floor buried to the depth of three feet in sand.

Other house walls show at several points between the large mound and the foothills to the

east. In no place can they be traced beyond two or three adjoining rooms, but since they disappear under sand, it may be inferred that but a small part of the total area once occupied by houses is now exposed. A few walls near the eastern end of the site are much greater in diameter than the average of 10 inches observed at other points, and indicate a different type of structure.

A great part of the area lying north of the draw is covered by dunes of loose sand, from five to fifty feet in diameter, which have formed about clumps of mesquite. The intervening spaces are barren, and in these as well as in the larger house group near the mound, potsherds, arrow points, flakes and spalls of chipped stone, as well as larger artifacts of stone, are scattered in great profusion.

There is a less extensive site on the south side of the draw. It lies farther to the east, on a higher sloping bank between the draw and a limestone ridge to the south. Here adobe walls are also exposed, and on the steeper bank, near the draw, appear several double lines of rock, set up on edge, and suggesting the bases of puddled adobes or wattle walls. There are some indications of the use of rock in walls. This material might have been obtained very easily from the limestone ridge nearby.

In the wind and water-swept spaces through-

out the entire area, many specimens of trachyte metates and manos, mortars, and other large stone implements are exposed. These often occur in groups, suggesting either their use in communal sites, or their collection at or after the abandonment of the site.

Dozens of arrow points were found. These are of two types, the one a large, comparatively crude and notched form usually of flint, the other a small and well made point of triangular form, and made of flint or obsidian.

Fragments of worked shell, and beads of shell, stone and turquoise also occur. Potsherds constituted the great bulk of the collection obtained. These can be classified tentatively in at least eleven types, as follows:

1. Coiled.
2. Brown without slip, black decoration.
3. Brown, red slip on one side, black decoration.
4. Red, with black decoration.
5. Red, probably "glaze No. 1" decoration.
6. Black on white.
7. Mimbres, black and white.
8. Lower Gila, polychrome.
9. Casas Grandes, polychrome.
10. Casas Grandes, incised or indented.
11. Casas Grandes, coiled.

The coarse brown and the black on white wares constitute over 75% of the total number of shards observed.

No human bones were found, in a careful search, especially about the burrows of badgers and other animals, which can usually be depended upon to reveal the location of burials. As most of these burrows are in the sides of mesquite dunes, it is possible that they have not extended down to or below floor levels since the abandonment of the site.

The occurrence of shards of the Glaze 1 type of pottery from the upper Rio Grande area, together with various southern types, such as Mimbres, Gila and Casas Grandes, has not been noted heretofore in the archaeological survey of New Mexico. The site would seem to offer an opportunity to determine the relative age of these northern and southern types. This might be determined by a test of one or more rooms at each of four or five points where house walls show plainly. There is no indication of a hard subsoil to interfere with easy digging and sifting. Water for camp use can be obtained at times from the nearby spring, or if this is not available, from the Goldenberg ranch, one mile south. J. D. Schoeller, Director of the Jornada Range Reserves, has assured the Museum of his desire to cooperate in every way possible in conducting a further exploration. In the meantime he has taken steps to protect the site from vandalism.

K. M. C.

MEETING OF THE SOUTHWESTERN DIVISION, A. A. A. S.

Phoenix, Feb. 15-18

By authority of the American Association for the Advancement of Science, the Southwestern Division was organized at El Paso, in January, 1920, to include members of the national body residing in Arizona, New Mexico, western Texas, Chihuahua and Sonora; and two years ago Colorado was added to the area, Subsequent meetings have been held annually in Tucson, Santa Fe, Los Angeles, El Paso (1924), Boulder (last June) and the seventh annual meeting was held at Phoenix, February 15 to 18.

From year to year the interest and importance of these annual meetings have grown, and if any doubt has lingered as to the wisdom of having such a division of the national body, it was dissipated from the mind of everyone who participated in the meeting at Phoenix. Mexico had no representatives this year but all other sections had good delegations. There are now eighteen scientific bodies affiliated with the Southwestern Division, and in the personnel at Phoenix were representatives of practically all of the important scientific and educational institutions in the whole region.

At present the Division has sections of biologi-

cal science, education, medical science, physical science, and social science, and each of these sections had its own program, most of the sessions being held in the forenoon. At the luncheon each noon a symposium was given upon a topic of common interest, so that scientists, educators, students in various lines of research, were given an insight into other fields of work than their own. These informal conferences have proved very profitable, creating as they do interest and sympathy between workers along different lines. And the same purpose was effected in the general afternoon and evening sessions, and in the excursions to archaeological sites in the neighborhood, to the Date Farm, and to the Sahuaro National Park.

In the social science section, under the able chairmanship of Prof. E. B. Renaud, University of Denver, twenty-four papers were presented during its four sessions and the large attendance showed the interest taken in the wide range of subjects discussed. Col. J. H. McClintock gave a surprise when he showed photographs of an inscription recently discovered in the neighborhood of Phoenix which reads, "Fray Marcos de Niza, Año de 1539." Col. McClintock did not venture to pronounce it genuine, but if it proves to be so, it will affect decidedly the route over which Fray Marcos is thought to have made his journey to the land of Cibola.

Perhaps the matter of greatest popular interest, as evident by the large number who attended, was the showing of some of the lead crosses and other artifacts which had been found in the Tucson region and which were featured in the public press some months ago. Prof Clifton J. Sarle and Mrs. L. C. Ostrander both of the University of Arizona, discussed them briefly, with slides, but unfortunately the time assigned to them was far too limited properly to discuss the crosses and their inscriptions-- much less to answer very pertinent questions which were naturally aroused. Dr. Sarle advocated their genuineness so warmly that some of his audience at least were inclined to reserve any opinion until a more detailed and complete presentation of the whole subject could be submitted.

The success of the Phoenix meeting was due in very large measure to the efficient work of Mr. A. L. Flagg, of the U. S. Weather Bureau in Phoenix, and in recognition of this and past services to the division he was elected president for the ensuing year, succeeding Dr. T. D. A. Cockerell of the University of Colorado. The next meeting will be held in Santa Fe, probably in May 1927.

The New Mexico Archaeological and Historical Societies and the School of American Research were represented by Director E. L. Hewett, who came on from San Diego for the meeting, and by

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PAUL A. F. WALTER, EDITOR.

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associates K. M. Chapman, Wesley Bradfield and Lansing B. Bloom. All gave papers in the social science section as well as participating in other parts of the program. It was necessary for Dr. Hewett to return directly to San Diego, and Mr. Bradfield to Santa Fe to begin his lecture trip for the Archaeological Institute; but Mr. Chapman and Mr. Bloom returned by the way of the Mesilla Valley where good material for *the Historical Review* was located. Also, through the courtesy of Mr. Dean Bloodgood of the State College and Mr. Schoeller of the National Forest service, they were able to make a preliminary examination of an interesting archaeological site on the Jornada del Muerto.

LANSING B. BLOOM

IT IS WRITTEN

MARCH "POETRY."

"Caravan" by Witter Bynner is reviewed by Marjorie Allen Seiffert in "Poetry" for March, and it is written so understandingly and appreciatively that it is herewith quoted in full:

"It is five years since a book has appeared from Mr. Bynner's hand, though its audience was waiting and its reception assured. *Caravan* brings to mind a vision of huge stately slow-stepping camels bound for a distant city in the sands, bearing rich treasure. All in all many a reader will find the title somewhat inept, as Mr. Bynner's poems seem rather like a flight of moths and butterflies, bound nowhere in particular, carrying only the burden of their own wings. But titles are at best compromises, and whatever Mr. Bynner has to say he says with such ease and simplicity, with such a sure light touch, that should he choose to call his volume *Steam Engine* the reader would not be daunted by it, nor expect to find anything more brutally ruthless than the jolly, little wasps we grew to admire in *Pins for Wings.*

"Fine as it is, his poetry seems to be but a by-product of a life chiefly spent in living, in making contacts, in sharing his wisdom and giving his inspiration. He has done as he advises in *A Word to the Wise:*

Give hand or heart, give body or mind,
Give it and never look behind,
Give it and never look ahead,
Lest you be salty, lest you be dead.

"The book is rich in echoes of human relationship. Poems are inspired by or dedicated to numerous friends. Of the best in this genre are *Donald Evans,* written about the tragic death of that poet which is treated with ironic gentleness:

It is not hushed like other deaths, nor grim,
Nor tragic, nor heroic news,
But more as if we had not noticed him
Go by on lightly squeaking shoes,

And down the coffins of the race
Tiptoe and stumble till he found his own,
Then clear his throat and decorate his face
With the consummate silence of a stone.

"And D. H. Lawrence's raging discontent is treated thus:

You would lengthen your finger-nails and your teeth
To mangle these women, these people . . .
. . . . . be stripped of the skin that cumbers you,
Given over from the bondage of manhood.
. . . . . .
Night cannot last forever as a lordly dream
But must let in, finally, pointed barbs of light
To prick the hinge of the neck
Between what you are and what you would be--

Whether you are a man wishing to be an
animal,
Or an animal wishing to be a man.

"Two poems in the book are in Mr. Bynner's finest mood. The longer of these, *Epithalamium and Elegy*, appeared in POETRY last October; the other we reprint in full:

O hunted Huntress, up the shore
Springs a white fawn for your dart,
And after you a night-black boar
Closes in upon your heart!
But keep your undeviating eyes
Upon that bright escaping head;
Aim incessantly where he flies,
Follow where those wild feet have fled.
Though you are mortally beset,
Toward the black boar never glance.
Be but swift, and so fforget
That a bow is no deliverance,
That barbs are slender and would bend
In so uncouth and thick a pelt,
That he would seize you and would rend
The very hand with which you dealt.
Look toward the fawn, the flashing white,
Hope not to flee but to pursue,
Before the onset of the night—
Before the fawn shall blacken too.

"This is Mr. Bynner's old familiar magic, of which we cannot have too much. *Broken Circle*, with its delicate picture of moonlit waters, is of the same kind.

"The closing poem, which seems to furnish the title, is called *A Caravan from China:*

I went away a western man
But I am coming back in a caravan,

Coming with wisdom in my hands
Slowly, slowly over the sands.

"This critic cannot see that the present volume betrays any new wisdom; rather it expresses Mr. Bynner's old wisdom, that of loving life and people, of championing arduous causes, of accepting death and love gracefully, giving his treasure abundantly. It lacks some of the puckish quips that we have so greatly enjoyed in other books. It is a trifle less light-hearted and humorous, and that is perhaps a pity, for no poet of our times can jest more lightly and sting more gently than Witter Bynner."

There are other reviews of recent work, including John G. Neihardt's "The Song of the Indian Wars," by Berenice Van Slyke. The March issue is a "Story Number" and is all things considered, the most interesting and perhaps, one of the best numbers that the editors of "Poetry" have put forth. "A Bad Penny" by Paul C. Tewksbury, "The King of Spain" by Maxwell Bodenheim, should be ranked as classics, and among the rest, Irene Stewart's "The Little Queen's Sleep," Louise Ayres Garnett's "Ballad of the Doorstone," Sundown Slim's "Fools," Louise Web-

ster's "One Time at Salem," Daniel Henderson's "The Mormon Trail," have many quotable lines and include gems of imagery. Harriet Monroe's "The Impossible" is inspirational and a challenge.

INTERNATIONAL STUDIO FOR MARCH

"The Last and Greatest Work of Sorolla," is illustrated in the March number of the International Studio. There are reproductions of five of the mural panels by that artist that have been permanently emplaced on the walls of a great hall at the western end of the Hispanic Museum in New York, "where they will stand as a complete representation of the art of Sorolla, an extraordinarily vivid and colorful expression of the life of the people of Spain, a marked contribution to mural painting in America, and another link in the strong chain binding the Spanish people with those of our land." Further: "As these large panels appear on the walls of the hall devoted to them, they present a stirring panorama of religious processions, daily vocations, characteristic fetes and amusements of contemporary Iberian life, some of which hark back to earlier times and are still faithfully preserved with all the fidelity that is so marked a note in the Spanish national character." One mural represents a procession of "Penitentes" in Seville, another a procession of the orange Fiesta in Valencia; a third a cattle range and

cowboys in Andalusia; still another the pilgrimage of Saint Isidore in Castilla, while the fifth illstrates tuna fishing in Huelva. Much of the remainder of the issue is given to "Art in Every Day Life," the table of contents including: "Pottery of the Fire Worshippers," "Creative Designs in Our Industrial Art," "Stratified Glass by Sidonian Artists," "Rare Old Lacquers from Persia," "Eccentricitiees in Old Furniture;" "An Embossed Round Shield from Brescia," "Changing Tastes in Picture Collecting," "Ingres, the Apostle of Draughtsmanship," "Chinese Paintings in a New Collection," "A Sculptor with a Plastic Vision," "America Has a New Andrea Mantegna," "French Illustrators Revive an Old Art," "A Glimpse of Warshawsky's Europe," while the illustrations in color, half-tone and duo-tone are superb.

"Dial's" Poetry Award

"The Dial" has awarded its annual $2,000 prize to Edward Estlin Cummings, author of three books of poems--"Tulips and Chimneys," "XLI Poems" and "Etc.," and one novel "The Enormous Room." The award has twice before gone to poets, once to a novelist and once to a critic.

American Magazine of Art

E. Martin Hennings "The Goat Herder" is re-

produced in half-tone in the March number of "The American Magazine of Art," and heads a review by Rose Mary Fischkin of "The Chicago Artists' Exhibition at the Art Institute." It was the 30th annual exhibition which closed on March 14. The leading article is "Los Vistas" by Glenn Brown. "Early American-Silver" by Samuel W. Woodhouse, Jr., is well illustrated.

PERSONAL MENTION

Elected to Chairmanship

Assistant Director Lansing Bloom of the School of American Research and Museum of New Mexico, has been elected chairman of the Social Science Section of the Southwesten Division of the American Association for the Advancement of Science. He has been named also chairman of the History Section of the New Mexico Educational Association.

ART AND ARTISTS

American Federation of Arts Convention

The 17th annual convention of the American Federation of Arts will be held in Washington, D. C., May 12 to 14, following immediately upon the conventions of the American Institute of

Architects and the Association of Museum Directors, and just before the annual meeting of the American Association of Museums, which will be held in New York.

Bequest for Denver Art Museum

The Denver Art Museum is the beneficiary of a bequest of $10,000.

Henri Exhibit at Rochester

Robert Henri recently exhibited twenty-three portraits in the Memorial Art Gallery at Rochester, N. Y. They included ten of his most recent studies of Irish children. "Tom Cafferty," one of the portraits, was purchased from the exhibition for the permanent collection of the Gallery. It is the gift of Mrs. Granger A. Hollister of Rochester. Says a critic: "The utmost simplicity of organized brushwork has achieved a lively portrayal of this vivid little subject, who, poised for mischief and with cap aslant, is handled with zest and finely capable craftsmanship."

SANTA FE AND TAOS ARTISTS

Prize for Miss Critcher

"Star Road," an Indian portrait by Miss Catharine Critcher, which has been on exhibit

in the Museum since the Fiesta of last year, has been sold to J. Foster Symes of Denver. A figure painting by Miss Critcher received a prize at the exhibit which marked the opening of the beautiful new art gallery and museum at Houston, Texas, this month. Miss Critcher has been painting in Taos for several years and spent last summer in Santa Fe, expecting to return here late in Spring.

Baumann and Miss Rush Awarded Prizes

At the "Hoosier Salon" in Marshall Field's galleries in Chicago, a prize was awarded to Miss Olive Rush's water color "County Fair--The Aeroplane." A prize also went to Gus Baumann for a wood-block print group. Baumann also received the Storrow prize at the International Print Makers' Show at Los Angeles, the prize picture being "Summer Clouds," which is at present on exhibit with the group of beautiful new wood block prints now shown in the Museum. Oliver Dennett Grover, who spent a summer in Santa Fe, and who is a brother-in-law of Julius Rolshoven, was one of the judges in "The Hoosier Salon."

Another Award for Ufer

Walter Ufer has been given the second Altman figure prize in the 101st annual exhibition of the National Academy of Design. The picture so honored is his "Luncheon at Lone Locust." Mr.

Ufer of late years has carried off many of the honors of eastern shows.

Rollins Returns

Warren E. Rollins, who has just returned from Topeka, has sold a number of the Chaco Canyon drawings, first exhibited in the Museum here but now on exhibit in the Washburn University galleries at Topeka, Kas.

MUSEUM EVENTS

Advancement for Wesley Bradfield

The Executive Committee of the San Diego Museum of Archaeology and Ethnology announces the appointment of Wesley Bradfield to the position of Associate Director and Head Curator. Mr. Bradfield will go on duty at San Diego on the first of June. He retains his connection as an Associate in the School of American Research, and will be able to continue excavations in the Southwest from time to time, it being the intention of the San Diego Museum to cooperate even more actively in the future than it has in the past with the work of the School of Research in New Mexico and Chihuahua. Mr. Kenneth Chapman, who has for some years past given a considerable part of his time to working with Dr. Frank Springer, now becomes full time Curator of Archaeology in the Santa Fe Museum.